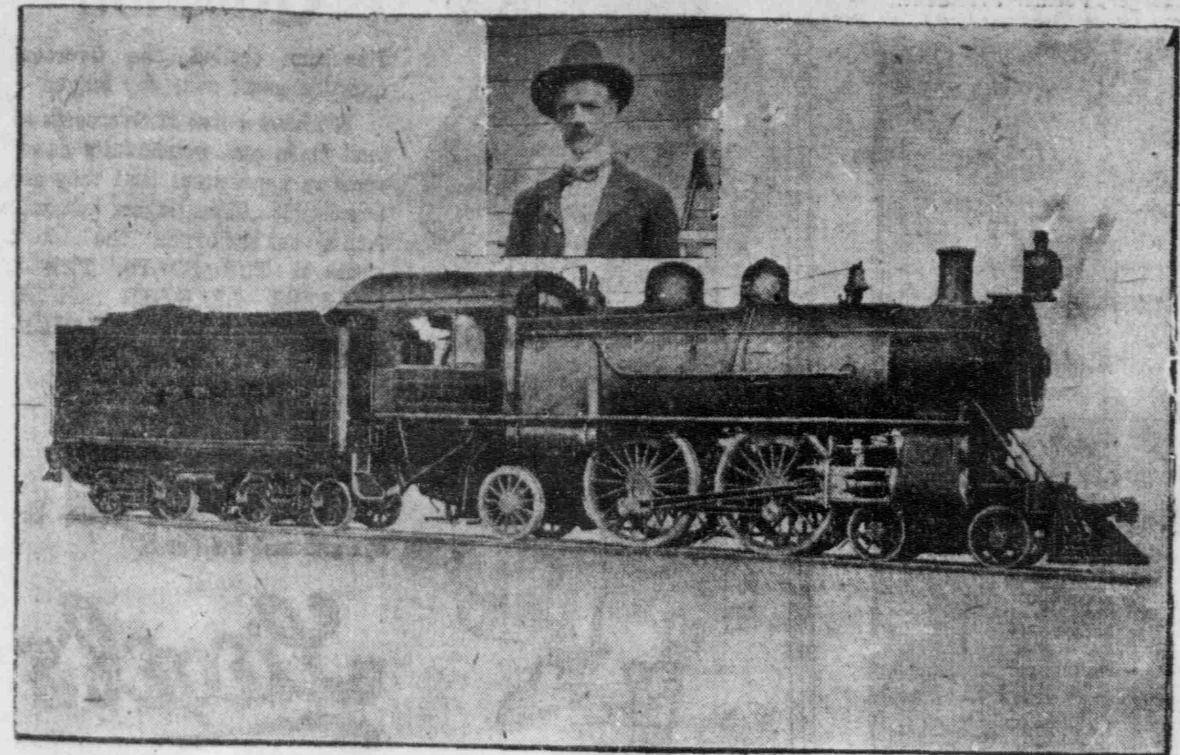


Musician Wins Bet by Building Tiny Engine

Christopher Jespersen, After Five Years of Toil, Turns Out Miniature Locomotive and Will Claim Kent O. Keyes' Money.



Christopher Jespersen and His Miniature Locomotive.

There are hundreds of miniature engines—some propelled by electricity and run in a silly little circle, others which go only when pulled along at the end of a string—but the one on exhibition in the New York Central railroad offices at 78 West Second South street is an engine in every sense of the word. It is complete to the smallest detail, from the bumpers on the rear of the tender to the pilot; it has a boiler and a firebox that can be fired, brakes that work just as on a big locomotive, flues, valves, a whistle that "toots" in a weak and tiny but business-like shriek, and a bell that rings.

Some years ago Kent O. Keyes of the New York Central lines made a wager with Christopher Jespersen, a member of the Salt Lake Theatre orchestra, that the latter could not build a model of the large engines used on the Central lines by hand. Mr. Jespersen took the wager, and yesterday was given the amount bet, as he has built a miniature locomotive that is an exact model of

one of the New York Central greyhounds. The "engine," as it might be called, weighs but 100 pounds, and although only four and a half feet long, has every part and bit of mechanism in it that a real locomotive has. As wonderful as the machine itself, is the patience and skill taken into its making. Mr. Jespersen stated to a Herald reporter that he has been using his spare moments during the past five years on the engine. Outside of a few cast steel and iron parts such as the sand dome, everything connected with the engine was turned and made in Mr. Jespersen's tiny workshop, located in the rear of his home at 318 West Seventh South street. This shop, fitted up with a lathe and tools of all descriptions, is so small that two men cannot move around comfortably in it.

"I never had any mechanical schooling," said Mr. Jespersen, "but have always had a liking and some 'knack' in making odds and ends in the machinery line. Five years ago I started building an engine. I was tempted to give it up at times, but stuck to it, and I confess I am rather proud of the

result of my long labors. You see it works like a charm."

Taking the throttle between his two fingers, the musician-mechanic pulled the brakes against the wheels. As no fire was in the firebox, the whistle could not be blown. Mr. Jespersen also exhibited a steam attachment he had rigged up on a washing machine.

"You see we have sunny Mondays around here," he explained, jokingly, "as this boiler does all the work."

"I worked on it," he continued, "during my spare moments. I am a book-binder by trade, and also a member of the Salt Lake Theatre orchestra. Outside of the castings every part has been turned out in this shop. There are over 200 separate parts in the engine alone."

The "choo-choo" will be on exhibition in the windows of the New York Central offices at 78 West Second South street some time. Mr. Jespersen is now working on a model marine engine. He explained that he finds much pleasure in "tinkering" (to use his words) in his wonderful little or "wonderfully" little, shop.

CONGRESS WILL HAVE LAST SAY

Consulting Engineers Decide in Favor of Sea Level Canal.

WILL COST MORE MONEY

ALSO REQUIRE LONGER TIME TO COMPLETE.

Washington, Nov. 18.—By vote of 8 to 5 today the board of consulting engineers of the isthmian canal commission, a body which, if President Roosevelt realized his hopes, embodied the greatest and most representative engineering talent in the world, placed itself on record as favoring the construction of the Panama canal on the sea level. This decision represents the outcome of nearly three months' hard work. Early in September engineers gathered from all parts of the world, for the president, desirous to avail himself of the best talent, as well as to avoid adverse foreign criticism in the future, had invited the governments of five great nations, distinguished for the successful construction of great hydraulic works, to send each one of their best engineers to assist the American engineers in the momentous question of constructing the Panama canal at sea level or at a greater altitude, involving a system of locks.

Came Without Bias.

The foreigners came to Washington absolutely without instructions from their own governments and without bias, determined to be guided to their decision solely by the facts to be presented to them in the shape of the mass of physical data and supplemented by several projects, notably that upon which the French Panama company, a decade; that of the American Panama company; that of M. Bonaux-Varilla, the French engineer who was in charge of the canal works in the last days of the French colony in the isthmus; and that of Lindon W. Bates, the Chicago civil engineer who was connected with great enterprises on the Nile and elsewhere. The Americans, for their part, were acquainted with the main features of these projects before the board of engineers met in its first session. Nevertheless, they joined in the study of physical data with their foreign colleagues, went over countless blue prints and maps, went to the isthmus and scanned every inch of the route of the proposed canal and had made up their minds when the board reconvened in Washington about the beginning of this month, as to the type of canal they favored.

Test Vote Last Tuesday.

It was not until last Tuesday, however, that anything in the nature of a decisive vote was taken. After the board had an indirect test. Just what that test was cannot be stated with absolute certainty, but it was conjectured that the issue was whether or not a lock canal of a certain type should be constructed. At any rate the board disclosed the fact that a majority of the eight American members, under the leadership of General Abbot, were strongly in favor of a lock canal. The foreigners, however, were opposed to it with the proposition of a lock canal. The real test came today, and the time between Tuesday and today was consumed in some very strong presentations on the part of the majority of the board, and the minority of the board, and the result was a vote of 8 to 5 in favor of the sea level canal.

Few Details Remain.

The decision was reached about noon, and thereafter the board practically ceased to meet. There will be a few more meetings next week simply to work out the details of the project, and to put into proper form the results of the board's decision. The board is expected to leave for the 27th inst. To accommodate them in this they will be housed in the hotel which they may conclude some preliminary work connected with this project, such as the approval of certain plans and the nature of papers at a special meeting to be held in Paris in December or January. It is expected that only the American members of the board will go to Paris to wind up this business, all of which must be done before the final report of the board can be regarded as complete and ready for submission to the isthmian canal commission.

Decision Not Final.

The commission in turn must record its judgment on the conclusions reached by the board of engineers, and there is even now a belief current that that judgment will be adverse to the board's plan. However, there are two more important steps at either of which there may be great changes proposed, for the commission must pass the plan and its own recommendations to the president, who in turn must stamp them with his own approval or disapproval and send them to congress, which after all, will be the court of last resort as between the sea level and lock canal projects. Although the fact that additional legislation will be necessary if a sea level canal is to be built, for the board finds that such a canal will cost from \$200,000,000 to \$300,000,000 more than the cheapest practical lock canal and will consume from five to seven years more in the construction.

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FINE QUARANTINE BREAKER

F. Dalstrom of Bingham Pays \$95 for Exposing Community to Smallpox Germs.

Because he persisted in violating quarantine, F. Dalstrom was fined \$95 in Justice Lewis' court at Bingham, in line with a determination of the county authorities to prevent the spread of contagious disease in the mining town. Two cases of scarlet fever developed in the family of John Enkel, lately arrived from Finland and quarantined at Dalstrom's house. Both children died from the disease, which was in malignant form, but Dalstrom continued to come and go, regardless of the order of the health officer. His arrest and punishment followed.

The case was prosecuted by Assistant County Attorney W. W. Hanson, who went out from Salt Lake for the purpose.

HANLON NOT ON RECORDS.

But Has Citizenship Certificate and Will Appeal to Court.

Edward Hanlon, formerly a citizen of Great Britain, appeared at the office of the county clerk yesterday with a certificate of citizenship that was not recorded. The certificate was issued in October, 1902, and was signed by George D. Loomis as deputy clerk. A search of the court records disclosed that Mr. Hanlon's admission to citizenship had not been recorded. Mr. Hanlon will go before the court during the week to ask for an order directing that his admission be recorded. It is believed he will have no difficulty in securing it, as his certificate is made out in regular form and the omission from the records is not his fault.

DANGEROUS HAIR DYES!

How to Test "Hair Dyes" Containing Sugar of Lead (Poison) and Sulphur.

I FEEL it is my solemn duty, as an analytical chemist familiar with the facts, to sound a note of warning to users of hair dyes. The market is flooded with dyes that are not only injurious to the hair, but endanger the health of every person who uses them.

These preparations, variously advertised as "hair dyes," "hair renewers," "hair restorers," etc., are in the majority of cases solutions containing nothing more nor less than Sugar of Lead and Sulphur.

And, Reader, Sugar of Lead is POISON!

In justice to the public, every bottle of hair dye containing these substances should bear the POISON LABEL and the POISON EMBLEM—THE SKULL AND CROSS BONES.

Thousands of people, who have no idea that they are PLAYING WITH FIRE, are using these preparations, and not knowing of anything better, are SLAVES to them!

Now I am going to tell you how YOU can DETECT the presence of Lead and Sulphur without going to the expense of a chemical analysis.

The manufacturer of every Sulphur and Lead preparation gives emphasis to the directions, "SHAKE BOTTLE BEFORE USING."

Why? Simply because the Sulphur and the Lead settle to the bottom of the bottle, forming a THICK SEDIMENT, and you MUST shake the bottle and STIR UP this sediment, for IT'S THE SEDIMENT THAT DOES THE WORK! Here is the test; DON'T shake the bottle!

Just TRY to DYE the hair with the CLEAR LIQUID at the top and the stuff will FAIL ABSOLUTELY TO COLOR THE HAIR.

So the vendors of these dyes are always shouting, "Shake the Bottle!"

Lead and sulphur make the hair sticky and greasy, and the stuff rubs off on everything it touches.

There's another "old-timer"—the "two-bottle" dye, that's so popular with many hair shops. No one but an expert can use this properly, and the customer must, as a rule, pay dearly to have it applied (from \$5 to \$15). Then, in a very short time, the gray hairs at the roots must be RETOUCHED by the expert and another fee paid.

Right here is where the real trouble begins, for the hair then takes on two and sometimes more colors, and the effect is startling, to say the least. After the first application the hair has a "dyed" appearance that does not fool any one but the user. But when a variety of colors appear, even the victim of the "expert" awakens to the shame of the situation.

Many people had a good head of hair when beginning the use of the "two-bottle" preparation or the "shake-before-using" mixture, but after two or three years, thin, short hair was their reward. In some cases the eyes and head are affected by the Sugar of Lead, and the victim presents a truly pitiful appearance. The method by which these harmful nostrums are commended to the confidence of the public consists in the liberal use of so-called "testimonials."

If you only stop to think, your own common sense will tell you that no disinterested person would permit the use of his or her name in an advertisement, particularly for hair dye. The very fact that one uses a hair dye is evidence a desire to CONCEAL the presence of gray hair. But even if any could be found honestly, do you suppose they would be willing to answer a hundred letters a day just for the FUN of it? Would YOU, Reader, do it for nothing?

Intelligent people will not be led astray by cunningly worded "testimonials"—the real meaning is too apparent.

Thousands of men and women have learned by sad experience the truths above stated.

Don't Dye Your Hair—Restore Its Color Naturally.

If your hair is starting to turn or is already gray and faded, don't make MATTERS WORSE BY DYEING IT!

It is a mistaken idea to suppose that you can use hair dye without injury or detection.

There's only one way that you can RESTORE gray or faded hair, and that is to ASSIST NATURE by giving NEW LIFE to the HAIR ROOTS and increasing the secretions of the PIGMENTARY GLANDS.

For NATURE, in these minute laboratories, forms the coloring or pigment WHICH ALONE can give you a handsome head of hair.

Mary T. Goldman's Gray Hair Restorer is the true scalp stimulant and hair food. It is as clean and pure as water and contains no heavy Lead and Sulphur that must be shaken up.

This scientific discovery does not give the hair a "dyed" appearance.

Another thing, it affects the gray or faded hairs ONLY, therefore DOES NOT CHANGE THE ORIGINAL COLOR of one's hair.

It makes the natural color come back in from SEVEN TO TEN DAYS!

It is applied as easily as water.

Now, listen! I want you to do me, AND YOURSELF, the favor of TESTING Mary T. Goldman's Hair Restorer, and the test shall be at MY EXPENSE.

Allow me to send you free a full-size \$1.00 bottle of my Restorer to PROVE that every claim I make is the truth, the whole truth and NOTHING BUT THE TRUTH.

Then use my Restorer according to directions and SEE THE NATURAL COLOR COME BACK!

Local Dealers: Drug Department, Z. C. M. I.

Sign Full Name

Nearest Express Office

The original color of my hair, before it started to fade or turn gray, was..... (Enclose sample if convenient.)

Local Dealers: Drug Department, Z. C. M. I.

AMUSEMENTS

Well! Well! Well!

Here's a bunch of chorus girls who are pretty.

Here's a bunch of chorus girls who are graceful and can sing.

And they're the same girls. What do you think of that?

This is only one of the remarkable things about "The Sho-Gun," mumble, rattle, clever, pretty comic opera, which appeared for matinee and evening performances at the Salt Lake theatre yesterday.

Just why Salt Lake should not give only two chances at this fast, not clear, but the taste should make the public hungry. If you didn't go yesterday, you will probably hear your friend tell what you've missed. And then you'll be sorry.

It would not appeal to a person seeking a display of hunch and broad, slapstick comedy. It's all dainty and refined, but keen and bright without. There's nothing lush about it.

A summary might be made thus: Lines—Witty.

Plot—Sufficient.

Music—Catchy, though at times reminiscent.

Stage Pictures—Beautiful.

Stage Business—Novel and effective.

Cast—All good.

Chorus—Unusually fine.

General Effect—Pleasing and satisfying.

It might be said that several of the comic opera traditions are maintained. There's the Oriental setting introduced with "The Mikado." But the Korean background is certainly quaint and pretty.

Yes, there's a tenor love-song. But the tenor, William C. Woodson, has a good voice, and the singing contains far more fun than slush. Also, there is a rescue by American jack tars and marines. But who cares? Let the flag wave! Let the eagle scream! And, to be fair to the Democrats, let the rooster crow! The

song was thrilling, and a little tinge of patriotism gives a good flavor. It must be said of the music that it makes a chorus stop and wonder where he has heard this or that tune before. Then he remembers that it is only a similarity to some other work of Gustave Laders.

For this composer, like Sousa, has one "motto" that he can't get away from. Still, his "motto" is catchy.

As for the book, George Ade is fast climbing alongside W. S. Gilbert as a satirist. This comic opera is all a good-natured take-off on the extreme commercialism of the American people today.

And yet Mr. Ade is patriotic enough—or possessed of a keen enough perception of the public taste—to have the American "get there with both feet."

To tell about the good work done by the principals would mean to enumerate every one. There was not a weak spot to mar the musical standard throughout was good.

And now let us go back to the footlights. Looking at them across the footlights, one feels sure that the girls can speak good English, that they know better than to cut with a knife—in fact, that they are intelligent and ambitious.

This is a tribute to Henry W. Savage and his managerial staff, for nobody else seems to be able to combine all the desirable qualities in a chorus.

We feel like the country editor whose visitor has just paid for two years subscription in advance and left a barrel of fine apples to boot. We would say:

"Come again, 'Sho-Gun.'"

"The Washington Society Girls" scored heavily yesterday afternoon at last night at the Lyric, the houses at both performances being large and enthusiastic.

The young women are, in the main, good to look at, and they do some singing that is well worth hearing. There are two funny skits on the programme.

"Oh, What Joy," for the opener, and "Krausmeyer's Alley," for the finale. In between are some vaudeville specialties that are much above the ordinary. Especially in this regard, the juggling act of Eldora, the dialogue and singing stunts of West and Williams, the picture absurdity entitled, "East Side Life," and

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